

THE MUSICAL WORLD.

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CONNECTED WITH THE ART.

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THURSDAY, MARCH 3, 1842.

An important decision has recently been made in the law courts of Paris, which, as it may tend to throw some light on the equivocal Foreign Copyright mystery, is worthy of attention. The question at issue, lay between M. Troupenas, and M. Aulagnier and M. Schlesinger, the eminent music sellers of Paris, respecting the copyright of the "Stabat Mater" of Rossini, about which so much has been said and written,—the subject cannot fail to be interesting, and we therefore give the particulars.

In the spring of 1832, Rossini was in Madrid ; and, as might be expected, attracted general notice and the highest consideration—he then and there entered into an engagement with an eminent ecclesiastical functionary, the reverend Don Francisco Fernandez Varela, *archidiacre de Madrid*, to compose a "Stabat Mater" for a particular service in the chapel of *St. Philippe le Royal*, in that city. It appears that the *Maestro* commenced his work immediately ; for the title page of the score, in his own hand writing and to which his signature and seal are affixed, bears date the 26th of March 1832—it also states that the "Stabat Mater" was "composed expressly for" the said Don Francisco Fernandez Varela. The "Stabat" remained, however, unfinished, till the commencement of the following year ; when it was forwarded from Paris to Madrid, and performed in the Royal chapel of St. Philippe, on Good Friday 1833 ; and subsequently Rossini received a consideration from the reverend Don Francisco, amounting to ten or twelve thousand francs—between four and five hundred pounds.

The performance of the "Stabat" was not repeated, but the score remained in the musical library of Don Francisco till his

death in 1837 ; when, by his will, he bequeathed the whole of his vast wealth and possessions to be appropriated for the benefit of the poor. After a long ceremonious delay, the executors of the will, three Spanish Grandees of the highest rank and influence, set themselves to work for the due disposal of the property of the deceased ; and, amongst other convertible valuables, determined to appropriate the score of the "Stabat Mater," to assist the fulfilment of the charitable intentions of the testator. Considerable further delay occurred, in order to procure a purchaser at the highest price ; and, finally, the score of the "Stabat Mater" became the property of M. Aulagnier at a cost of six thousand francs. He immediately entered into an arrangement with his brother craftsman, M. Schlesinger, for their mutual publication of the work ; and lost no time in communicating with Rossini upon the subject, to ascertain whether or not the composer would prefer to superintend its revision and correction while passing through the press.

It would seem that Rossini was either chary of re-appearing before the public at all, after so long a silence, or that he had some other sufficing motive, which induced him to neglect, and ultimately to decline M. Aulagnier's proposal ; and the latter proceeded rapidly with the engraving of the plates. In the mean time M. Troupenas, the usual publisher of Rossini's works in Paris, announced that the "Stabat" would be immediately produced by him, under the authority of the composer—much curiosity and surmise were naturally excited by these contrary statements ; and the next step taken was, the seizure by the Police, of the plates engraving by order of M. Schlesinger, for himself and his co-publisher. This occurred in the latter part of the last year, and created a great sensation both in Paris, and in Bologna, where

Rossini resides—several discussions took place before the Police authorities, who, at last referred the matter for decision to the higher law courts. In the evidence and arguments adduced, Rossini was made to declare, first, that the "Stabat Mater," he had sold to the reverend Don Francisco Fernandez Varela, was, with the exception of some insignificant portion, not his composition—and secondly, that the score, which is evidently in his own handwriting, and which he asserts on the first page to have been "composed expressly for" Don Varela, was in fact, only dedicated to the *archidiacre* as a token of friendship and respect.

The performance of the "Stabat" at the *Theatre Italien*, on Friday the 7th of January last, put an end to speculation on the subject of the composition ; which proved to be almost, note for note with the Spanish manuscript, enlarged by four or five additional movements, and probably re-scored for the occasion. The great success attending this public production, seems to have roused the disputants to a still more vigorous encounter ; and after a very warm and lengthy argument of counsel, the matter was decided on the 28th of January in favour of M. Troupenas, to whom the composer had made the second, and more strictly legal disposal of his copyright. In the course of the investigation, it also came out, that M. Troupenas had several years since, instituted proceedings against several Parisian Music-sellers for the publication of the "Mosc" and the "Siège de Corinthe," both of which had been previously sold and printed in Italy (the latter under the title of "Maometto Secondo") and for which the *Maestro* had received well-attested previous considerations. From the above, three curious points may be gathered—that it is in the power of an author, who chooses to repu-

diate his work, and to deny his own unwitnessed hand-writing, to render invalid any transfer of his property in the said work—that works previously sold and printed in another country, have no copyright in France—and that a formal and legitimate transfer of the author's property in any composition, is indispensable for the safe vesting of the same in the hands of a publisher. Such, at least, appears to be French law on the subject; and we give it for the benefit of those who desire some clearer definition of the copyright law in England.

C.

MUSICAL CLUB.

OUR correspondents on this subject are so numerous, that any attempt at a rapid digestion of their suggestions and ideas would be unjust to them, and unfruitful of general advantage—we shall, however, devote as much attention as possible to their (almost countless) kind letters; and pursue the discussion of the matter at an early opportunity.

IDEAS AND REFLECTIONS,

BY PRINCE GEORGE OF HANOVER.

(Concluded from last week.)

As a musical representation of an incident of social life, Carl Von Weber's composition, *The Summons to the Dance*, is remarkable for the truth and precision with which all the peculiarities and trifling occurrences of a ball are sketched; the invitation of the gentleman, the acceptance of the lady, the dance itself, the conversation during the interval, the repetition of the dance, and the leading back of the lady to her seat, with the grateful acknowledgments of the gentleman—all this is accurately conveyed to the ear of the listener, by the music.

In the introduction to the *Norma* of Bellini may be found the representation of a neighbourhood in the most exalted style of art. Beginning with deep tones, it unfolds itself in gloom-inspiring harmonies, and truly reflects the impression which the gloom of an extensive wood produces on our feelings. Occasional glancing and disconnected tones appear to be taken light, breaking through the darkness of the grove; and thus is the first drop-scene of the opera, the grove of sacrifice, fitly delineated. Assured by this, the striking qualities of this tone-picture will still more forcibly suggest themselves to the reader, when I mention the exclamation of a person deprived of sight, who, on first hearing this introduction, instantly exclaimed that the scene then actually represented on the stage must be a forest.

Instrumental music has the peculiar property of addressing itself to each listener, and calling out his individual feelings, independently of, and in addition to its general influence on the mass. This is the effect which the prologue to Goethe's *Faust* tells us to expect from a drama composed on popular principles. Each one sees what he carries in his heart.

Vocal music, from the earliest period to which history or tradition can go back has been found married to immortal verse, and though they have been now divorced for two or three thousand years, neither of them has yet learnt to appear to full advantage when apart. The best and most forcible illustration of vocal music, and that which richly merits all the praises that have been lavished upon it, is in the Erl King of Goethe, set to music by Schubert. The fearful gloom in which the night veils the country is made present to us, and the shuddering sensation, which an actual night-scene of the kind would excite in us, is worked up to the highest pitch.

The timorous urging and complaining of the child, the pacifying assurances of the father, the allurements of the unearthly voice of the spirit, the hurried tramp of the horse, the terrible shock of the father at discovering the death of his child—all these various pictures could not be portrayed by music alone in so touching a manner as in this composition. The poem too alone would fall short of such an effect, although by one of the greatest masters of any time or country.

Much has been said already as to the many-sidedness of this art. But there is no more convincing proof how thoroughly music is the language of our feelings, how closely interwoven with our whole being, than the reflection, in how many ways and to what different purposes, it is applied.

The inhabitant of a civilized country may daily convince himself of this; he, however, has the jewel within his grasp, and often ceases to think about it, or does not know its value.

But place a savage, who either had no previous acquaintance at all with the capabilities of music, or knew it only in its rudest, most unfinished state, in the capital of an European country, particularly on a Sunday, and let all the ordinary applications of music be brought before him. In the first place go with him to church. He hears a Christian congregation proclaim the glory of God in solemn songs of praise accompanied by the impressive harmonies of the organ; and, moved to his inmost soul, wrapped in the deepest wonder, he will stand lost in admiration of the sublimity of this tribute to the supreme being. After divine service he repairs to the parade, where he sees the troops exercised to the sound of military music, and the love of battle and the spirit of manhood are uplifted and inflamed in his breast, and he would fain press into the ranks of war. He is next taken to the palace of the sovereign, where he finds the joys of the table heightened by pleasing, inspiring music. On his return he sees a grand military funeral move majestically

the streets, and hears the solemn wailing tones of the mourning music, mingled with the dead beat of the drum. In the evening he visits the theatre, and hears an opera, in which the music, thoroughly corresponds with the scene. By way of conclusion, he is conducted to a ball, where he sees a numerous society of dance, moving to the tones of stirring instruments. This savage, beside himself with wonder and admiration, would infallibly be brought to the conclusion that almost all the actions of the inhabitants of this capital, their doings, joys, and sorrows, were invariably

accompanied by music. He would tell his friends in his native land "I have discovered a people who can neither dine, nor dance, nor amuse themselves in society, nay, not even bury their dead, without music!" And this is actually the case with all civilized communities. Music has become every way indispensable to every one who knows its value, in all the circumstances of life.

* * * It is generally known that the Crown Prince of Hanover is suffering under a temporary deprivation of sight, and, like Milton, he has found in music a never-failing solace and resource. This accounts for much which may seem over-wrought and exaggerated to those whose sensibilities have not been compressed into a narrow channel.

He himself is doubtless the blind man who discovered the scene to be a forest; and there is nothing at all surprising in the fact; for with an ear cultivated to the highest degree of delicacy, a memory stored with images of natural beauty, and a heart overflowing with sympathy, the slightest, faintest train of association, a passage, note, or tone, indicating any one of the characteristic features of forest-scenery, might suffice.—

"And as a fort to which beleag'ers win
Unhoped-for entrance through some friend within;
One clear idea, centred in the breast,
By memory's magic leitstn all the rest."

ON THE CHANGES IN OPERATIC MUSIC AT THE CLOSE OF THE LAST CENTURY.

BY NICOLO PICCINI.

(Translated from the Italian.)

FLORAL accompaniments without either necessity or object, such as are employed in Italy by the most celebrated composers, appear to me to be contrary to common sense and an abuse of art, disapprove the modes of accompaniment that Jomelli first introduced, and which were uniformly prolonged almost throughout a piece, although the words afforded shades of sentiment or of ideas, which required consent in the music. A multitude of different instruments, continued effects of the orchestre, crude masses of harmony, and an eternal affectation of dissonances, which begin to be the fashion are to me a great enormity.

One has soon learned, all that can enter into harmony; it is not what may be admitted that is difficult to learn, but what ought to be omitted. The four kinds of stringed instruments which form the basis of an orchestre, lend themselves equally to all sorts of expression. This is not the case with wind instruments and those of percussion. The Hautbois has an expression not belonging to the Clarinet, which in its turn differs totally from that of the Flute. The Horns change according to the key in which they are employed. The Bassoon, when not confounded with the Bass, becomes sad and melancholy.—The Trombones have only a mournful expression; the Trumpets a warlike and brilliant one; the deafening Cymbal is entirely military, and the moment I hear it, I expect to see cavalry defile. If the employment which nature herself designs these instruments, was preserved to them, various effects would be produced; they would succeed in painting every thing, and the pictures would be unceasingly diversified; but all are thrown in at once, and always used. They overpower, they indurate the ear, and no longer picture either to the heart or the mind, to which

the ear is the passage. I should be glad to know how they will rouse it, when it is accustomed to this uproar, which will soon happen, and of what new witchcraft composers will avail themselves. Perhaps they will then return to nature and the true means which the art acknowledges. What happens to palates dulled by the use of spirituous liquors, is well known; moreover, in a few months may be learned, all that is necessary thus to exaggerate effects, but it requires much time and study to produce genuine emotions. How can one hesitate in the choice?"

To modulate, is to take a route the ear will follow willingly; it even asks to be led—but it is only on condition that when arrived at the point to which you have conducted it, it may there find something which repays it for its journey, and where it may for some time repose. If you always wish to make it proceed without granting what it demands, it becomes weary, no longer follows you, but leaves you to journey alone, and all the trouble you take is thrown away.

To modulate, is not in itself difficult: there is a routine for that as for all other trades. The proof of this are those enharmonic modulations which appear to the ignorant as the height of science, and which are the sport of scholars. To create melody from a given modulation, to quit it only by the given means, to return to it without harshness or insipidity, to make the change of modulation as of all other instruments of the art, a just means of expression, and of judicious variety—this is the difficulty. But to quit a key before one has hardly entered it, to become extravagant without either reason or end, to proceed by jumps and by skips, merely for the sake of proceeding and changing one's place, because one does not know how to remain where one is; in short, to modulate for the sake of modulating, is to prove that the artist is ignorant of the end of his art as well as of the principles, and affects a superabundance of imagination and of learning, in order to conceal the want both of the one and of the other.

CORRESPONDENCE.

MUSICAL MATTERS IN BATH.
TO THE EDITOR OF THE "MUSICAL WORLD."

DEAR WORLD.—Bath having no 'fixed planet,' now Loder is gone, the musical hemisphere is somewhat gloomy and cheerless; an occasional star or two twinkles over her palaces, but soon 'go in' and leave darkness visible. In fact the 'star' system has been any thing but a successful one here, for if the lustre and attraction of the moment, have delighted and drawn a vast body of admirers together, it has ever been succeeded by disappointment, and listlessness to the ordinary light and talent of the city. 'The Rooms' and the Theatre are kept open, almost exclusively, for the benefit of two or three stars; these gone, and all is a blank, or a "miserable show of empty boxes." Miss Kemble received 50 or £60 for one night's warbling! (not a bad remuneration in these 'piping times'; how many a poor curate, born to higher and nobler aspirations, does duty three times a week, in three parishes, for half the sum, all the year round?) but no sooner

had she left, than the Theatre was forsaken, until another 'comet' was said to have shown its tail. Within the last week or two, Bath has not been deaf to the charms of melody; despite the absence of 'bude lights'; there have been private concerts and musical attractions of no mean order. The Pump Room has been well attended, though the skilful catering of Messrs. Simms and Green; but what is funny a M. Stultz, was to surprise the promenaders in that fashionable lounge, with some novelties on his guitar, and the Editors of the Bath papers, anxious to play the first fiddle in his praise, gave a florid critique of his performances and reception, but from that day to this, he has never honoured the gaping world with his presence or guitar. Oh fie! Mr. Stultz.

Mr. Simms' concert, which took place at The Assembly Rooms, on Monday evening, the 21st inst., was attended by a fashionable and a crowded audience, and the performances were such as to signalize it as one of the best musical entertainments of the season. Schiller's celebrated "Song of the Bell," was the chief attraction; the music, by Romberg, having been first publicly performed here, was received by flattering testimonials of approval. Miss Hobbs, Mr. and Mrs. Millar, and Mr. Bianchi Taylor shone in their several solo efforts, and Mr. Lockey and Mr. Stoyle were also much applauded in the selection from "Norma." Miss Hobbs sang the Aria "Casta Diva" in a manner that reflected on her high credit for taste and science. In "Mia Mano," Mr. and Mrs. Millar's voices were admirably concerted. Miss Van Millingen in her "Deh con te" with Miss Hobbs, as in all her vocal efforts, shewed high accomplishments. She is a valuable addition to the musical talent of this city*. A solo on the piano-forte by Mr. Essain was much applauded, as were also Herr Hausmann's performances on the violin-cello, but this is an instrument not universally admired or perhaps understood, except in concerted pieces. In a solo it is often overstrained and elaborated out of its legitimate scale, and becomes harsh and dissonant. In rapid passages particularly it often strikes the ear with wonder, but rarely touches the heart with tender emotions.

Lady Carrington and others have given Musical Soirees at which Mr. Manners and his pupil have "spread happiness for a season." A new song by the Bishop of Bath, "The vision of the Mind" is making a stir amongst musical young ladies, the words are tender, and the harmony touching.

Your's in a corner,
28th Feb. 1842. SAM SLY.

Our friend, Sam Sly is always welcome to us, and will we trust, prove amusing to our readers.—ED. M. W.

* This young lady is daughter of Dr. Van Millingen, author of the "History of Duelling," "Curiosities of Medical Experience," &c., and was here heard for the second time in public. Her appearance is greatly in her favour; her countenance is interesting and intellectual, and her demeanour perfectly lady-like. Her voice is beautifully rich, more especially in the middle range of notes, and she sings evid. nty as if she thoroughly comprehended and felt the sentiment or theme of her song. This was evidenced in Spohr's song, "A bird sat on the greenwood spray," in which she manifested such qualifications, as to voice, style and taste as have decidedly assigned to her a professional standing of considerable eminence here. This composition had an exquisite clarinet accompaniment by Mr. HERVEY.—*Bath Paper*.

REVIEW.

"*The Messiah*," newly arranged for Piano-forte or Organ. By John Bishop. Cocks and Co.

This arrangement of Handel's Chef d'œuvre is by far the completest we have seen. It includes the additional accompaniments of Mozart, which give it a decided superiority over all its competitors, especially since the arrangement is effected in a musician-like manner. The preface modestly informs the purchasers of the intention of the editor, which is to put the amateur in possession of an arrangement, which, without making any great call on his powers of execution, shall nevertheless embrace, as far as practicable, the grand effects of the original score, with those of the accompaniments added by the immortal Mozart." This object is attained in the most complete manner possible. The harmonies are rich without being crowded, the chords are full without requiring superextension, and for the performance of the choruses on the organ, when the pedals may advantageously be employed in most of the passages in octaves, such passages are indicated by an 8——in order to prevent crowding the plates, which also save the performer a great deal of trouble in sight-playing. Another great advantage is the following—"In the recitations," says Mr. Bishop, "which in the score are accompanied only by a figured bass, the chords have been filled up in the simplest manner possible, and the figures given for the use of those who may wish to take them differently." The modest and artist-like feeling displayed in the passage we have marked in italics would alone be, with us, a recommendation to the work, and moreover the alternative, to such as are not learned in figured basses, is of great practical utility. We have looked through the entire work attentively, and feel it due to Mr. Bishop to say that we can in no instance meet with any misrepresentation of Handel's meaning—no vain caprice of the arranger marring the original intention of the composer. The whole of his task has been performed by Mr. Bishop with the right feeling of a musician, who, aware of the importance of a rigid adherence to the text in a work like the "Messiah," has been religiously strict in his arrangement, and while scrupulously abstaining from adding anything of his own, has taken extreme pains that nothing of Handel should be omitted. The getting up of this volume is correct and in good taste, and the undertaking reflects infinite credit on the publishers, who, we trust, will receive other acknowledgments than mere verbal approval, for nothing less than a prodigious sale can repay the outlay attendant on the production of Handel's

masterpiece in such a perfect and faultless form. We trust to have other opportunities of expressing ourselves approvingly of future efforts of Mr. John Bishop, whose unobtrusive manner of introducing himself to public notice, and skill in the execution of the task he has undertaken are irresistible claims to our esteem.

"*May Morning,*"—duet—G. J. Hopkins. Chappell.

A charming duet, which shows that the materials at the command of Mr. Hopkins, are fit for other purposes than Gresham prize compositions. The first movement is a graceful *andante a la Weber*, with an obligato violoncello accompaniment; (at least so we presume from its peculiar nature) the *Allegretto* is somewhat lengthy, but contains many agreeable points, and is much in the style of Mr. Barnett, if indeed that composer can be said to possess a style, who is a reflex of many styles. The passage in B minor in page 7, to the words

"Let our voices and hearts, &c."

is peculiarly happy, and the coda is exceedingly satisfactory. We can with pleasure recommend this duet to all duet singers who would eschew twaddle and replace it with pleasing unaffected and artist-like music.

"*The Heartsease Rondo.*" G. A. Macfarren. Coventry and Hollier.

A pretty trifle which pleases from its very unobtrusiveness, and amidst its utter unattempted evinces not a few indications of the cultivated mind of a musician. This might advantageously replace the puerilities now-a-days too prevalent, being easy without triviality, and ingenious without effort.

"*Clementi's Variations on "J'ai ri Lise"* with additional passages by Pio Cianchettini. D'Almaine.

In this piece we have nothing to condemn but the additional passages, which, Clementi's music being admirable of itself, and wholly uncalled for, are to us abominably obtrusive. It is grievous to see a clever musician like M. Cianchettini thus misappropriating his time; and we should hope, wounding his better taste, by varying editions of standard works, for the mere trading advantage.

"*Twelve Chants, and Two Psalm Tunes,*" by Martin Hodges. Jeffery's & Nelson.

The chants are blameless, but the psalms are somewhat clumsily harmonized; with one or two alterations however even the latter may pass; we allude especially to the fourth bar of "St. Davids."

"*Spirit Serene and Pale,*" *Glee by Kelvin J. Pye.* Hawes.

This is a very agreeable glee, and we recommend it accordingly.

"*She's far from the Land,*" H. E. Dibdin. (Composer) Edinburgh.

A plaintive little ballad in the key of B minor; the use of the Neapolitan sixth distributed into an unisonic passage at the end of the last Symphony, is very happy, and the whole song is very creditable to Mr. Dibdin's talent.

"*They bid me renounce thee.*" P. D. Guglielmo. Lavenu.

Very pretty, very free from error, very vocal, but by no means very original, we might write pages without defining our opinion more completely.

Les Plaisirs de la Cour. No. 28. "*Le Petit Trompette.*" Jullien. No. 29. "*La Chasse Royal.*" Jullien. Wessel and Stapleton.

It is rather humiliating to the Court that M. Jullien's penny trumpet should be catalogued among the list of its pleasures. M. Strauss wrote the "Fortuna Galop," and had he not done so, we much doubt whether "Le Petit Trompette," its very humble counterpart, would ever have seen the light.

No. 29.—If M. Jullien had never written but this quadrille, his reputation would have been infinitely more healthy. M. Lemoine is put down as the *arranger* in the present instance—and we strongly suspect "arranging" means "composing;" otherwise we can in no way account for the vast superiority of this over all the other compositions of M. Jullien.

"*La Tete de Bronze,*" *Musard, (new edit.) London Promenade Concerts, No. 1.* Wessel and Stapleton.

We see nothing in this new edition to call for remark except that it has accompaniments for violin and cornet to make it sociable, and has the "Fortuna Galop" of Strauss affixed to the end of it

Quadrilles and Waltzes, by Bossissio. No. 26. "*La Belle Poule,*" No. 17. Florence. Wessel and Stapleton.

M. Bossissio is a name new to us. From what we can make out he appears to be as good as most of his class. No. 26, is distinguished by quite as good tunes as the best of those of Jullien, and has the advantage of being totally unincumbered with faults of harmony, or incorrect part writing, No. 26—"La Belle Poule" is a mi-

litary quadrille, and is well adapted to its purposes.

No. 17—Another set by the same composer; equally attractive, and equally free from fault. The subjects of this quadrille are from an opera by Bordèse called "La Reine Jeanne;" consequently the merit of M. Bossissio on this occasion is but small.

"*The Clouds,*" by Jules Benedict. Chappell.

A song, which for simplicity of melody, and musician-like treatment of a very original figure of accompaniment (which is sustained without effort for six pages) resembles, and equals many of the best of Schubert. M. Benedict is a good musician, and everything he produces is sure of being, at least, worthy attention, but we feel bound to say that the present song is the very best that, we have seen from his hand.

"*Hommage à Handel,*" Pio Cianchettini. Chappell.

There is a great deal of ability displayed in this piece, but we cannot consider it a "Hommage" to Handel, to invest one of his simple and gracious melodies with a sky rocket accompaniment of demi semi quavers. Be it however understood that we only object to its nomenclature, not to any defect in the composition of M. Cianchettini, which of its kind is one of the best we have seen for some time.

MUSICAL INTELLIGENCE

Metropolitan.

HACKNEY.—The Clapton and Hackney Amateur Society gave its fourth subscription concert on Monday evening, which was well attended. The band, led by Mr. Willy, played several full pieces in a spirited manner. Mr. Richardson gave a solo on the flute, with great brilliancy, and he accompanied Miss A. Williams in "Lo! here the gentle lark," which was encored. The same young lady and her sister sung a duet from Freischütz extremely well. Miss Hill, pupil of Mr. H. Westrop, acquitted herself to the gratification of the company, in a solo on the pianoforte. Several songs, duets, &c. &c. were sung by the Misses Williams, Messrs. Allen, A. Sola, and John Parry, with great success, and the encores were numerous. Among the concerted pieces were Balfe's, "Lo! the early bloom of morning," Rossini's "Orche la Serte" (William Tell) and Mozart's charming quintette "Sento oh Dio." Mr. H. Westrop presided at the pianoforte, with great care and attention. The fifth concert will be given on the 28th instant.

EASTERN INSTITUTION. — The Fourth Subscription Concert was given on Friday evening, leader of the band (which was a very good one) Mr Willy, conductor Mr. W. L. Phillips. The overtures to the "Zauberflöte," "Tancredi," "Anacreon," and "Calypso," were extremely well played. Young Case acquitted himself well in a solo on the violin; Messrs. Lindley and Casolani obtained the plaudits of the whole room, by the masterly manner in which they played one of Corelli's Sonatas; the singers were Miss Dolby, Miss Poole, Miss Spence, Mr. F. Browne, Signor Giubelei, and Mr. John Parry; several songs were encored. It would be unjust not to notice the brilliant manner in which Mr. W. L. Phillips, accompanied Signor Giubelei in *La Tarantel'a*, on the pianoforte; the violoncello being Mr. Phillips' professed instrument: the spacious room, in the Commercial Road, was crowded with a highly respectable company; the fifth concert will be given on the 15th inst.

MELODISTS. — The second meeting of the "Melodist's Club," was held on Thursday, E. Goldsmid, Esq., in the chair: the musical persons present, were—Messrs. E. Taylor, Terrail, King, Hawkins, Blewett, Hatton, Parry, Allen, Morley, H. Gear, Richardson, G. Cooke, and Kiallmark.—The following is a list of what was sung and played in the course of the evening—

Grace before dinner, "Non Nobis" after. Glee, "With sighs, sweet rose."—Fantasia, Flute, Mr. Richardson. Glee, "The Bee."—Glee, "Should mirth our moments crown." Fantasia, Pianoforte, Mr. G. Kiallmark.—Ballad, Mr. Hawkins, "Tom Bowling." Glee, "A glass of good wine."—Solo, Oboe, Mr. G. Cooke. Song, Mr. Allen, "Who bath not shed?"—Glee, "Let the sparkling wine." Song, Mr. Hatton, "Old King Cole."—Indian Airs, Oboe, Mr. G. Cooke.—Round and Chorus, "When the wind blows."

PRIZE SONG. — Mr. Allen, "Like true friends."

Buffo Song, Mr. Hatton, "Legend of the Rotunda."

We scarcely need observe, that the whole of the above compositions, were done ample justice to, and received by the company, with the greatest applause: and perhaps we may add, without fear of contradiction, that for musical variety, blended with sociability and conviviality, the Melodist's Club ranks pre-eminently.

MR. WILSON'S MUSICAL ILLUSTRATIONS attracted another crowded audience, on Monday evening, at the music hall, Store Street, and the whole entertainment was received with apparent delight, by the company who encored many of the songs.

Provincial.

* * * This department of the "MUSICAL WORLD" is compiled and abridged from the provincial press and from the letters of our country correspondents. We are, therefore, not responsible for any matter of opinion it may contain.—ED. M. W.

DUBLIN. — On Thursday evening the Lord Lieutenant and the Countess De Grey gave a grand con-

cert of vocal music at the Castle. Mr. F. Robinson was the conductor. The following is the programme. PART I. Quartet—"Lo! the early beam of morning"—Messrs. William and John Robinson, Signor Sapi, and Miss Hayes.—Balfe. Song—"Casta diva"—Miss Hayes.—Bellini. Quartet—"Balmy night"—Messrs. Robinson.—J. Robinson. Song—"Love and courage"—Mr. Joseph Robinson. Sphor.—Duet—"Mira la Bianca"—Miss Hayes and Mr. Francis Robinson.—Rossini. Glee—"The Loadstars"—Messrs. Francis, William, & Joseph Robinson.—Shield. PART II. Quartet—"Che mi frema"—Miss Hayes, Signor Sapi, Messrs. Francis, and William Robinson.—Donizetti. Song—"When forced from dear Hebe"—Mr. Francis Robinson.—Arne. Quartet—"Spring's delights"—Messrs. Robinson.—Muller. Duetto—"Sai come ardo"—Signor Sapi and Miss Hayes.—Bellini. Quartet—"Lutzow's wild chase" Messrs. Robinson Weber.

Dr. Arne's celebrated song, "When forced from dear Hebe," was exquisitely given by Mr. F. Robinson, and was honoured with an unanimous encore; and a similar compliment was paid to Lutzow's "Wild Chase," by Weber. The national anthem although not in the programme, was sung at the desire of the Countess De Grey, and with great effect.

BOLTON. — A concert in aid of the fund for the relief of the poor, took place at the Town Hall, Little Bolton, on Monday week, which was crowded with a fashionable audience. The choir consisted of ladies and gentlemen from the Manchester concerts, aided by the Bolton Philharmonic Band, and a portion of that of the 60th Rifles, who gave their services on the occasion. The overture "Semiramide," went off with great *eclat*, together with the chorus, "Allegiance we swear." Miss Pentek, in "As I view these scenes so charming," sung well. The Madrigal, "Flora gave me fairest flowers," was sung with great precision and effect, and was warmly applauded. A concerto clarionette, by Mr. Horrocks, was admirably performed. The duet, "Meet again," by Miss Graham and Mrs. Winterbottom, was loudly and rapturously encored. "Stand! who's there?" by Bishop, was well given. In the quartet parts Mr. Heelis's alto voice was heard to great advantage. The much admired Scotch ballad, "Come, come, bonnie lassie, cried Sandy, awa'" was sung by Mrs. Winterbottom in a manner that called forth a loud encore. In the second part Miss Graham delighted the audience with Hobbs's beautiful song, "Oh, the heart is a free and a fetterless thing," accompanying herself on the piano-forte; and Mr. Walton sang "Why are you weeping, dear mother," with much taste and feeling. "Rule Britannia," as arranged by Novello, concluded one of the most agreeable concerts we have had here for some time. The nett proceeds to be handed over in aid of the fund for the relief of the poor will be £91 ls. id.

WOODFORD. — The last subscription concert of the season took place on the 24th ult., under the direction of Mr. Bates. The vocalists were, Madame Caradori Allan, Miss Bruce Wyatt, Mr. J. Bennett, and Mr. John Parry, all of whom were highly successful. Mr. Lindley played a *Fantasia*, and took part in a duet, pianoforte and violoncello, with Mr. Bates, jun.; the latter performed a *Fantasia* in a very brilliant manner, and the concert altogether went off with great *eclat*.

BRIGHTON. — Mr. and Madame Oury gave their *Sixth Matinee Musicale* on Saturday last, at which all the distinguished members of the Court and other noble and fashionable persons were present. The prominent *morceaux* of the programme were Weber's Duet *Concertante*, for piano and clarinet, performed by Madame Oury and Mr. Lazarus. The favourite Chorus in D, from "Euryanthe," by the same author; several *cavatinas* effectively sung by highly talented amateurs; a new solo for the violin on Russian airs and mazurkas by Mr. Oury, and the Choral *Fantasia* of Beethoven, by Madame Oury.

READING. — On Thursday evening the Lecture-room in Vastern Street, was filled to a highly respectable audience, assembled to hear Mr. Binfield's lecture, explanatory of the new system of class singing. The lecturer commenced by briefly reviewing the various systems lately brought before the public, and demonstrating the superiority of Wilhelm's, as adapted by Hullah. Mr. Binfield exemplified this system by calling on a young class of pupils to sing various exercises, at sight, which they did in a manner which astonished and delighted the audience. Also many passages, at the extempore dictation of the lecturer, who indicated the notes singly by pointing to his fingers, which, by this system are made when open to represent the five lines of the clef, the spaces between the fingers representing the spaces between the lines. The class then sang exercises from the book, with great correctness, one portion singing the air, and the other the second, and then alternating the parts. Perhaps the most striking novelty is the manner in which they are taught to keep time, by various motions of the hand, and their accuracy was most creditable and satisfactory. Mr. Binfield concluded amidst general applause. We are happy to add that numerous and most respectable classes are rapidly forming, and we confidently expect a great extension of musical taste and practice.

MAIDSTONE. — The Sacred Harmonic Society of this town, gave a performance on the 23rd instant, which was fully attended and warmly appreciated. The band and chorus were more efficient than they have been at any former concert, and their performances without exception were excellent. The solos also by Master Tolhurst, Mr. Syclemore and Mr. Cornell, particularly the latter, were highly creditable for amateurs. It is the chorusses, however, those "imperishable sequences of sound" in which Handel and Haydn must for ever stand unequalled, that can alone fairly challenge criticism in a society of this kind—The selection on this occasion was principally from the sublime "Dettingen Te Deum," including the three first chorusses, and the "Creation." In the former the magnificent opening constructed on materials so simple that none but a Handel could have imparted to them the grandeur they possess, was delightfully executed; and in the latter equal praise is due to the mode in which the amateurs gave the delicious little chorus, "A new created world," the more majestic effects of "The marvellous works," and the grand climax of "The heavens are telling,"—The rest of the performance consisted of Weber's fine anthem "Blessed be the Lord," some pleasing compositions by Rodwell, and Beethoven's magnificent *Hallelujah*.

Foreign.

BERLIN.—

(From our own Correspondent.)

I conclude a little musical news from this most musical country, will prove acceptable. Since the return of his Majesty, there have been concerts daily and nightly, and M. Liszt has excelled all his former triumphs: a medal has been struck here in his honour, bearing on one side his bust and name, and on the other an inscription, "born at Reiding in Oedemburg, Hungary, October 12, 1811." It is executed in gold, silver, and copper, and is very generally circulated. The council of the University has conferred on the "Thunderer," the dignity of "Doctor of Music," being the first diploma that has been issued since the foundation of that degree in Prussia—without wishing to question the merits of M. Liszt as a pianiste; there are many persons who will regret that the Prussian conclave did not select some one less equivocally eminent, for the virgin honours of the University—some one who might have more completely possessed the power to make the new degree illustrious and valuable. However, Dr. Liszt has yet years enough before him, and when

his professional wild oats are sown, he may probably sober down into something more truly worthy of his title and his art.

The Prince Ferdinand and his amiable consort, gave a grand musical entertainment at their apartments in the Royal Palace, last week; at which 200 of the most eminent musicians assisted—the principal feature was the fourth act of the "Huguenots," conducted by Meyerbeer, which was capitally done and much applauded. A grand supper followed the performance, at which a company of 600, including the most distinguished persons in rank art and science, were entertained—Meyerbeer, Mendelssohn, Liszt, and Carl Moeser, were at the royal table—it is thus that homage is done to music in Prussia.

The subscription for the monument to Beethoven at Bonn, his native place, is full—Ernest Hechell's design is approved and the work will proceed immediately. You shall hear from me anon.

G. W.

White Eagle, Berlin, Feb. 20, 1842.

PARIS.

(From our own Correspondent.)

On Sunday last, was the fourth Conservatoire Concert, which as usual attracted a crowd of auditors. At the moment of commencement, M. Habeneck the famous conductor, turned from the orchestra, and implored the company to be tranquil and silent, nay, if possible, breathless—in order to the due appreciation of the works of high genius, about to be submitted to them. The appeal was effective, and the concert was one of the finest I have ever heard at the *Conservatoire*. What would your "Ancient," and "Philharmonic" *habitués* say to such an address? Look at the confusion which ever occurs at the commencement; and the disgusting disrespect ever shown for the *Finale* of a London concert, and own that we "manage these things better in France." I send you the programme:—

FOURTH CONCERT, March 20.

Overture, "The Isles of Fingal," Mendelssohn.
Scena from "Orphée," Madame
Viardot Garcia Gluck.
Chorus—First Psalm Marcello.
Aria—Madame Viardot Garcia,
"Cenerentola," Rossini.
Fantasia—Violoncello Franchomme
Symphony, in A Beethoven.

The council of taste, who preside over the direction of the Theatres, and the Fine Arts in this country, have expressed their own and the King's pleasure that the *Academie Royale* should revive in succession the following works of the ancient school—"Arminius," by Hasse. "Ariane," by Handel. "Proserpine," and "Alceste," by Lulli—"Caius Marius," by Jomelli. "La Princesse fidele," by Scarlatti. These works will be put in immediate progressive rehearsals, and much good to modern French music may be expected to result therefrom. "La Reine de Chypre" at the grand opera, "Le Duc d'Alonne," at the *Opéra Comique*, and the "Stabat" at the Italien House, continue to be the musical attractions of Paris.

E. L.

Hotel de l'Isle d'Albion Rue St. Thomas du Louvre.
Feb. 26th 1842.

Miscellaneous.

MR. AND MADAME OURY had the honor of performing by command, before Her Majesty and the court, at the Pavilion, on Saturday evening the 26th instant, they were most graciously received, and highly complimented for their talented exertions.

ORCHESTRAL PRACTICAL JOKES.—It was directed at the commemoration in West-

minster Abbey, that during the choruses no one should desist from playing, or sit down. An Italian, of the name of Turin, disobeyed this command, one of those precious youths, the Ashleys, in a loud chorus nailed down his coat to the seat, and on his getting up he tore off the lap. Pachiorotti was singing at the time, when the Italian in a great rage called out *Got dem, Got dem*, so loud, that it rang through the abbey, and attracted the attention of the king, who despatched Lord Sandwich into the orchestra to learn the cause of this disturbance; but no one dared to hint at the offender. The next day these lawless gentlemen put twenty pennyworth of halfpence into the inside of his fiddle, the rattle of which at first enraged him, but he contentedly sat down and pocketed the affront.—*Gardiner's Music and Friends.*

MUSIC A MENTAL CURE.—Sir Henry Halford, in his Essays and Orations, observes that "Of the solace of music—yea more, of its influence upon melancholy, we have evidence in the universal testimony of antiquity, and in its recorded effect upon the gloomy distemper of the perverse mind of Saul. I myself have witnessed its power to mitigate the sadness of seclusion, in a case where my loyalty as a good subject and my best feelings as a man were more than usually interested in the restoration of my patient; and I also remember its salutary operation in the case of a gentleman in Yorkshire, many years ago, who was first stupefied, and afterwards became insane, upon the sudden loss of all his property. This gentleman could hardly be said to live—he merely vegetated, for he was motionless until pushed, and did not speak to nor notice anybody in the house for nearly four months. The first indication of a return of any sense appeared in his attention to music played in the street. This was observed, the second time he heard it, to have a more decided force in arousing him from his lethargy; and, induced by this good omen, the sagacious humanity of his superintendent offered him a violin. He seized it eagerly, and amused himself with it constantly. After six weeks, hearing the rest of the patients of the house pass by his door to the common road, he accosted them, 'Good morning to you all, gentlemen; I am quite well, and desire I may accompany you.' In two months more he was dismissed cured."

VIOTTI AT VERSAILLES.—The Queen of France, Marie Antoinette, wished Viotti to come to Versailles. The day was fixed for a concert. The whole court arrived and the concert began. The first bars of the solo commanded the greatest attention, when on a sudden a cry in the next chamber was heard of "Room for the Count D'Artois;" in the midst of the tumult

Viotti put his violin under his arm and departed, leaving the court to the great scandal of all the spectators.

LONDON CONCERTS.—We are happy to notice an evident improvement in the proposed *materiel* of Benefit Concerts for the ensuing season—besides Miss Fanny Russell's concert, already spoken of, we find it is Mr. Joseph Haigh's intention to secure an efficient orchestra and full chorus; for his concert on the 11th inst., and that Miss A. Nunn has announced a performance with full accompaniments at the St. James's Theatre. We earnestly hope these good examples will be followed.

ROYAL ACADEMY OF MUSIC.—We learn it is intended to give a concert by the Pupils, at the Hanover Square Rooms, in the course of the Passion Week.

THE STABAT MATER OF ROSSINI is to be performed at the *Concerts de Société* next week—the songs, duets, &c. will be executed by the talented soloists of this establishment, the chorusses by a choir of nearly a hundred voices.

MR. HAUSMANN.—This clever violin-cellist, who has during the winter made a very successful sojourn at Brighton and Bath, has returned to London to resume his professional engagements.

HER MAJESTY'S THEATRE.—It is now expected that the season will positively commence on Saturday the 12th inst. for one performance previous to the Easter Recess—the opera "Gemma di Vergi," the ballet "Giselle."

GERMAN OPERA.—It is reported that M. Liszt is to be conductor of the German Opera at Covent Garden, which we do not believe; as Mr. Benedict (who is a German) is the musical director of that establishment—We hope that the present band will be engaged; and not thrust from their places, to make room for foreigners.

M. THALBERG will pay London a visit in May.

MISS ADELAIDE KEMBLE's present engagement at Covent Garden, will expire, at the end of April, when she will pay Dublin, and several of the provincial towns in England, professional visits.

A MUSICAL FESTIVAL is spoken of, to take place in the ancient city of Chester, in the course of next autumn; it is now many years since anything on an extensive scale, has been given there.

DRURY LANE THEATRE.—A new operatic piece by Mr. Rodwell, is to be brought out at Drury Lane Theatre.

ERRATA.—In our notice of the concerts given at Wolverhampton and Wellington, the names of Mr. Tasker and Mr. W. Hay, were printed, by mistake Foster and Tony.

SUBSCRIPTION FOR MRS. SALMON.—We rejoice to state that this laudable undertaking progresses slowly, but prosperously; donations continue to be received by the committee (named last week), by most of the principal music-sellers, and at the office of the "Musical World."

M. ADOLPH MARSHAN.—This talented composer and pianist, is now for the first time resident amongst us—fame has been busy with his praises, and we shall of course avail ourselves of the earliest opportunity to obtain a spicce of his quality, in order that we may conscientiously assay his merit, both as a player and a composer.

MUSIC OF THE WEEK.

Thursday (this evening) Don Huertor's concert. Friday—Joshua at Exeter Hall, and the Second Quartett concert. Monday—Concert at the Islington Institution, also Mr. Carte's Third concert, and Mr. Wilson's Illustrations. In the morning, rehearsal of the first Ancient Concert. Wednesday—The first Ancient Concert. Concerts de Société at the Lyceum. "Acis and Galatea," at the Theatre Royal Drury Lane, this evening, Saturday, and Tuesday. Operas at Covent Garden this evening, Saturday, and Tuesday. Miss Vining, &c., at the Royal Adelaide Gallery to-morrow, Monday, and Wednesday.

LIST OF NEW PUBLICATIONS.

VOCAL.

"When the summer eve falls."—Henry Smart.—Chappell.
"Words to remember are those."—Henry Smart.—Chappell.
"Love can cheer the desert."—Henry Smart.—Chappell.
"Colin and his Phillida," Madrigal for five voices.—G. A. Macfarren.—Goodwin.

INSTRUMENTAL.

Complete collection of Chopin's works, No. 47. Grande Polonaise, op. 44.—Wessel and Stapleton. Ditto, No. 48, Prelude, op. 45.—Wessel and Stapleton. Ditto, No. 49, Allegro de concert, Op. 46.—Wessel and Stapleton. Ditto, No. 50, Third Ballade, Op. 47.—Wessel and Stapleton. Ditto, No. 51, Thirteenth Nocturne, Op. 48.—Wessel and Stapleton. Ditto, No. 52, Fourteenth Nocturne, Op. 48. *Dts.*—Wessel and Stapleton. Six Melodies for Pianoforte, books 1 and 2.—Charles E. Horsley.—Ewer and Co. Pieces Détachées, for four hands, three books.—Reissiger.—Ewer and Co. Trois petites Duos, à 4 mains.—Rosenhain.—Boosey and Co. "Les Charmes de l'Hiver," Valses élégantes.—Marschan.—Boosey and Co. Beethoven's Symphony in D arranged for Harp & Piano, with accompaniments—Bochsa. Chappel.

To Correspondents.

Correspondents are requested to address all Letters and Communications to the EDITOR, at the Office of the "MUSICAL WORLD", on or before Tuesday evening; particularly if they relate to the Current Number.—Advertisements cannot be received after two o'clock on Wednesdays.

In answer to numerous applications and complaints from our provincial friends, it is respectfully stated that the "Musical World" is published **EVERY THURSDAY, AT TWELVE O'CLOCK**, so that London readers may be supplied in the course of the afternoon, and country subscribers will receive their copies by the same evening's post, or through their respective agents, in the district where they reside.

The terms of subscription for stamped copies, which ensures the most punctual delivery, are—sixteen shillings per annum, or four shillings per quarter, paid in advance. Parties requiring a single number may receive it promptly, per post, by enclosing a fourpenny-piece, in their order, post paid to the office of the Journal in London.

"H. Whitmore," we are always happy to be the organ of such pleasing intelligence.

"An Amateur."—We have transferred his query to an eminent connoisseur in such matters, and shall hope for a prompt and satisfactory answer.

"Mr. Gardiner."—We beg to acknowledge his letters with thanks, also his donation to poor Mrs. Salmon, an example we should rejoice to see numerously and promptly followed.

"E. Dane,"—next week.

"S.S."—The Editor says, "I do want to do with you," but he does not like a *pig in a poke*, and therefore petitions to be favoured with a *look before he leaps*—perhaps S. S. will forward one of the papers in question—if they are by the writer in the Leicester Journal, they can hardly fail of being welcome. The editor could not comply with the recommendation in double S's note, it being a principle with him to finish whatever he begins.

"B. A." by St. David, we pledge our gratitude.

"A Subscriber." We are sorry for him, and regret that we have no potentiality to reform such impositions.

"C. B."—Belfast—extremely probable, but not definite.

WORKS RECEIVED FOR REVIEW.

A celebrated melody, arranged as a motett—Weber. "The Dying Girl to her Lover."—Pio Cianchettini. "Volgi Deh Volgi."—Pio Cianchettini.

Advertisement.

QUARTETT CONCERTS, HANOVER SQUARE ROOMS. Messrs. BLAGROVE, GATTIE, DANDO, and LUCAS, beg to acquaint the public, that their **SECOND CONCERT** will take place to-morrow Evening, **FRIDAY, MARCH 4th**; to commence at half past Eight o'clock. Performers, Miss A. KEMBLE, Miss Rainforth, Messrs. Muhieloffit, Benedict, Carte, Jarrett, Howell, &c. &c. Tickets, 7s. each, and family tickets, 18s. each, admitting three persons may be obtained of the conductors, and of all the Principal Music-sellers.

CONCERTS OF ANCIENT MUSIC, New Rooms, Hanover Square.—The Directors inform the Subscribers, that the **FIRST CONCERT**, will take place on **WEDNESDAY NEXT, March 9th**, commencing at half past Eight o'clock. The **REHEARSAL**, on Monday morning, the 7th, at Twelve. The Subscribers have the privilege of introducing their friends to the Single Concerts, by tickets price One Guinea each; or to Rehearsals, price 10s. 6d. each; applications for which to be made, by Subscribers only, to C. Lonsdale, (late Birchall and Co's) Musical Circulating Library, 26, Old Bond Street. Principal Singers for the First Concert.—Miss Adelaide Kemble, Miss M. B. Hawes, and Miss Birch, Messrs. Bennett, Hawkins, Streton, and H. Phillips. Leader, Mr. F. Cramer, Conductor, H. R. Bishop, Mus: Bac: Oxon.

MADAME CARADORI ALLAN AND MISS ADELAIDE KEMBLE.

MR. JOSEPH HAIGH has the honour to announce to the Nobility, Gentry, his Friends and Pupils, that his **FIRST GRAND CONCERT** will take place at the Queen's Concert Rooms, Hanover Square, on **FRIDAY EVENING, March 11th**, Principal Vocal Performers—Madame Caradori Allan and Miss Adelaide Kemble, Miss Betts, Miss Fanny Russell, Miss Durant, Miss Bincke, and Miss Maria B. Hawes; Mr. H. Phillips, Mr. James Bennett, Mr. Joseph Haigh, and Mr. John Parry. Solo Performers: Pianoforte, Miss Blacker, Harp, Mr. J. Balsie Chatterton, Leader, Mr. F. Cramer, Conductor, Mr. G. F. Harris.—Tickets 8s. each, and Tickets to admit three, one guinea, to be had of Mr. Joseph Haigh, 32, Bernard-street, Russell-square, and of all the principal music-sellers. Reserved Seats 10s. 6d. each; to be had only of Mr. Haigh, of Mr. Lonsdale, 26, Old Bond-Street, and at the Hanover Rooms, for which an early application is respectfully solicited.

MR. HENRY RUSSELL (from America) has the honour to announce, that he will give **TWO VOCAL ENTERTAINMENTS** at the **HANOVER-SQUARE ROOMS**. The first will take place on **TUESDAY EVENING, March 8**; and the second on **Friday Morning, March 11**, on which occasions he will give his most popular compositions, consisting of dramatic and descriptive scenes and cantatas; also illustrative songs and characteristic ballads. Programmes and tickets to be had of Cramer and Co., 201, Regent-street; and at all the principal music warehouses.

ENGLISH OPERA HOUSE.—CONT.

CERTS DE SOCIETE. Last 3 Nights. Conductor, Mons. JULLIEN. Overtures to **GUILLAUME TELL** and **DOMINO NOIR**; Solos, Pianoforte, Miss Day; Flageolet, Collinet. Mons. BASSFT begs to announce that his engagements with Mons. JULLIEN and the other Artists will terminate on the 7th of March, and Mr. JULLIEN'S Benefit will take place the same night. The **Stabat Mater**, the last celebrated composition of Rossini, will be performed for the first time in England on that occasion, of which a copy will be presented to every lady visiting the Boxes or Dress Circles on that night. Admission, 1s.; Dress Boxes, 2s.; Private Boxes, 2ls.

IN THE PRESS.

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THE WHOLE OF THE MUSIC OF ACIS AND GALATEA.

ACIS AND GALATEA, as now performed at the Theatre Royal, Drury Lane, the Music by Handel, arranged by Mr. T. Cooke, musical director T. R. D. L. with scenic illustrations after Mr. Stanfield, R.A. Lithographed by J. Brandard. The unbound success which has attended the production of "ACIS AND GALATEA," forms one of the proudest triumphs ever achieved for English Opera.

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(This Work will be Continued.)
Three Fantasias on Airs from Donizetti's Opera Adelio, Czerny, 4s. each.
Three Fantasias, E.J. Loder, 3s.
Variations on the following favorite Airs, W. H. Holmes: "Happy Land"—"Rory O'More"—"The Land of the West"—"Gondolier Row"—"When the morning first dawns," &c.
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GRAND MUSICAL SOUVENIR, in Commemoration of the Christening of his Royal Highness the Prince of Wales. THE PRINCE OF WALES' ALBUM, edited by FREDERIC STAPLETON, price 15s., finely illustrated, and containing every variety of style, and all of the highest excellence; so that the inexperienced beginner, the aspiring amateur, and the accomplished professor, will find, in an equal degree, instruction and amusement. Contents:—No. 1 Overture to the Opera of "Les Diamants de la Couronne,"—AUBER. 2. Song, "Light of my Soul!"—W. ASHFORD. 3. "Le Soir," Sketch for the Piano Forte—H. B. RICHARDS. 4. "The young Mother," by Schubert, arranged for the Piano-forte—STEPHEN HELLER. 5. Song, "I heard a Streamlet gushing"—SCHUBERT. 6. Sketch for the Piano forte—OLIVER MAY. 7. Freundschaft Waltz—HENSELT. 8. Ariette from a Sonata—ADELA MERLET. 9. Impromptu for the Piano forte—H. J. LINCOLN. 10. Song, "Hark! hark! the Lark!"—SCHUBERT. 11. National Divertimento for the Piano-forte—W. H. HOLMES. 12. Song, "The Lover to his Mistress"—J. W. DAVISON. 13. Song, "This day is Sunday"—SPOHR. 14. Song, "Fairer the Meads are growing"—MENDELSSOHN. 15. Song "Music, when soft Voices die"—G. A. MACFARREN. 16. Rhapsody for the Piano-forte—F. B. JEWSON. 17. Song, "If o'er the boundless sky"—MOLIQUE. 18. Impromptu for the Piano forte—EMMA BENDIXEN. 19. "Bacchanalia Song," "Down, down with the Sorrows"—HENRY SMART. 20. Song, "The Light Canoe!"—J. W. DAVISON. 21. Song, "My faint Spirit"—LOUISE BEN-DIXEN. 22. "Invitation pour la Danse," Grande Valse,—FREDERIC CHOPIN. 23. Song, "Ah, why didst thou tell me?"—CLEMENT WHITE. 24. Song, "Ah, beauteous Maiden"—T. M. MUDIE. 25. Song, "Sleep my Leila"—C. SALAMAN. 26. "La Fontaine de Poitou,"—NOTREBO—HENSELT.

"THE NOBLES OF THE LAND WERE THERE," song in honour of the Christening of H. R. H. the PRINCE ALBERT EDWARD OF WALES, dedicated to the KING OF PRUSSIA, with a splendid lithograph, by FRANKLIN. Written by G. MACFARREN, Esq., composed by J. W. DAVISON. Price 2s.

THREE EMERALD ISLE QUADRILLES, on Irish Airs, composed and dedicated to the Right Hon. DANIEL O'CONNELL, M. P. for the counties Meath and Cork, and Lord Mayor of Dublin, By J. W. DAVISON, 4s. Napoleon, Royal Union, La Chasse, by JULIEN. Les Diamans de la Couronne, La Reine Catarina, La Reine Victoria, La Tête de Bionze, Musard. The Prince of Wales's Quadrilles, by Carnaud; and many new sets by BOSSISTO, and others, 4s. each, and as duets, 4s.

AUBER'S NEW OPERA, "Les Diamants de la Couronne," The overture and the whole of the music are now ready for sale.

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